



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

local store at Christmas to aid customers in the choice of their children's books. The regular book clerks may know quite as much about the books as the library assistant, but the customer often looks upon the latter with greater favor, probably because she realizes there is no commercial interest in the librarian's recommendation.

The influence of the public library on people's reading is already very great, and, with the closer relationship between bookstores and libraries which is sure to come, that influence will grow and strengthen. The book dealer who decries the public library as a menace to the book business has scant vision and does not see that in fostering book lovers libraries are creating book buyers.

One of the most notable events in book-selling last year was the Children's Book Week which was sponsored by many libra-

ries all over the country. It will be repeated this year, the second week in November, and any library which fails to take an active part in this movement is forced to admit itself indifferent to the spread of the gospel of good books.

Remember this: *Librarians are a big factor in the world of books, but their power is increased tremendously by an alliance with the booksellers. Give the book dealer all the help he asks for. If he doesn't ask for it, offer it. If he doesn't know enough to accept it, keep on offering until he does. Publishers, booksellers and librarians are all headed toward the same goal and it is through their association that buying books for children can be made a profitable investment for all concerned, including the ultimate consumers—the children.*

RELATIONS OF PUBLIC AND SCHOOL LIBRARIES

BY MARION HORTON, *Principal, Library School of the Public Library, Los Angeles, California*

In addition to numerous articles on the inspirational work of the school library and Mr. Certain's admirable recommendations for standardizing library organization in secondary schools, we need a survey of school libraries for a basis of co-operation by the library and schools. If a joint committee representing the A. L. A. and N. E. A. could make a survey of actual conditions, showing what school libraries have achieved in different places, we should have a basis for constructive co-operation in all parts of the country. We can glean statistics from school libraries that are partly or entirely under the direction of public libraries from the public library reports, but school libraries under boards of education rarely publish their annual reports and it is necessary to compile data from school surveys or from comments more or less systematically published in library periodicals. A school library survey for such cities as New York, Pittsburgh, St. Paul, Chicago, Seattle, Port-

land, Los Angeles and typical smaller cities, with details of administration and appropriation ascertained and co-ordinated would give invaluable data and clarify the ideas of school and library officials who wish to co-operate but are vague about details. To be effective this survey should include a frank statement of the advantages and disadvantages of the administration of the school library as it is now as well as theories for improvement.

With this official survey to represent group consciousness there is also an individual responsibility. Both librarians and teachers need a better understanding of the work of the other. Assistants in public libraries, especially children's librarians, could do much more intelligent work if they knew more about modern educational methods. Many of the ideas on which the project method, educational measurements or silent reading tests are based could be applied in the reading of children and older people in the public li-

brary. We all admit the library's shortcomings humbly enough, and a little knowledge of another point of view might help to remove some moles, at least, from our eyes. Most of us can recall humiliating adventures with librarians who refuse to arrange books in anything but the strict D. C. order regardless of the teacher's convenience or the demands of the course of study. It is well to balance

these against tales of teachers who fail to use or appreciate the library, and to hope that each may realize that libraries and schools are working toward the same end, with some joy in working—in spite of the drudgery, as if, in Ruskin's words, we were "vases of crystal filled by an angel with water of life, instead of gobbling fishes wagging our tails in a drain."

THE LIBRARY'S RESPONSIBILITY TOWARDS NATIONAL MUSIC

BY DOROTHY G. LAWTON, *Music Department, 58th Street Branch, New York City*

America stands today on the threshold of glorious opportunities. Never in her history has such power been in her hands. If the profiteer can be kept from overreaching himself, the United States may lead the nations in commerce. In art, however, for reasons not necessary to enumerate here, her position is not so assured.

Art is the expression of the race mind. For the establishment of a national school of art there must be a homogeneous people. It therefore follows that all efforts towards Americanization will tend to produce national art; and an artistic education with a national objective will have the subtlest and strongest influence on patriotism. Speaking so of art as a whole is really an argument for one form in particular.

Of the modern nations Italy was the first to cultivate music in art forms. Her influence spread to France, the Netherlands, and to the British Isles, whose best musical periods were during the reigns of the three queens, Elizabeth, Anne and Victoria. The organ school of Munich grew directly from that of Venice during the 16th century; but the true beginning of German music was in the year 1685, when both Bach and Handel were born. Its decline has been commensurate with the rise of Prussian militarism. France's most brilliant contribution to musical history has been during the last half century, when with St. Saens, César Franck, Debussy and Ravel, she has been in the van of modern

musical thought. But the strongest note of progressive modernism comes to us from Russia; and there lies America's finest example and hope. Russia, with an area greater than that of the United States, with a diversity of races, languages and ideals, rivalling those of this country, has still produced a national music of such homogeneity and distinction as to claim everywhere instant recognition and influence. All this accomplished within half a century, where other nations (usually conceded to have greater freedom and opportunity have taken hundreds of years to arrive, is a remarkable feat, and leads to the belief that it was not the product of evolution but the *result of intention*.

Cannot that same *intention* be found in America? Can there not be found here a group of composers like that "Great Little Five" (Balakireff, Cesar Cui, Borodin, Mussorgski and Rimski-Korsakoff) who so selflessly and with such singleness of aim, could "carry on" the torch lighted by Glinka and Dargomyzhsky, and who produced in so short a time that splendid school of Russian opera? Why not? Just as the Crusades had an immediate and vitalizing effect on the art-life of mediaeval Europe, leading directly to the renaissance, so has the Great War exercised an already noticeable effect on this country and the time seems pregnant with new thought.

And where so fit a matrix from whence an American school of music be formed as the American public library? In itself